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EXHIBITION

OF WORKS BY

FIVE DECEASED BRITISH ARTISTS

SIR W. Q. ORCHARDSON, R.A.

W. P. FRITH, R.A. C.V.O.

R. W. MACBETH, R.A.

J. M. SWAN, R.A.

D. FARQUHARSON, A.R.A.

WINTER EXHIBITION

FORTY-SECOND YEAR

MDCCCCXI

WILLIAM CLOWES AND SONS, LIMITED
PRINTERS TO THE ROYAL ACADEMY

The Exhibition opens on Monday, January 2nd, and closes on Saturday, March 11th.

Hours of Admission, from 9 A.M. to 5 P.M.

Price of Admission, 1*s.*

Price of Catalogue, 6*d.*

Season Ticket, 5*s.*

General Index to the Catalogues of the first forty Exhibitions, in four parts; Part I. 1870–1879, 2*s.*; Part II. 1880–1889, 2*s.*; Part III. 1890–1899, 1*s.* 6*d.*; Part IV. 1900–1909, 1*s.* 6*d.*

No sticks, umbrellas, or parasols are allowed to be taken into the Galleries. They must be given up to the attendants at the Cloak Room in the Entrance Hall. The other attendants are strictly forbidden to take charge of anything.

The Refreshment Room is reached by the staircase leading out of the Water Colour Room.

The Gibson (Sculpture) Gallery and the Diploma Galleries are open daily, from 11 A.M. to 4 P.M. Admission free.

All Communications should be addressed to "The Secretary."

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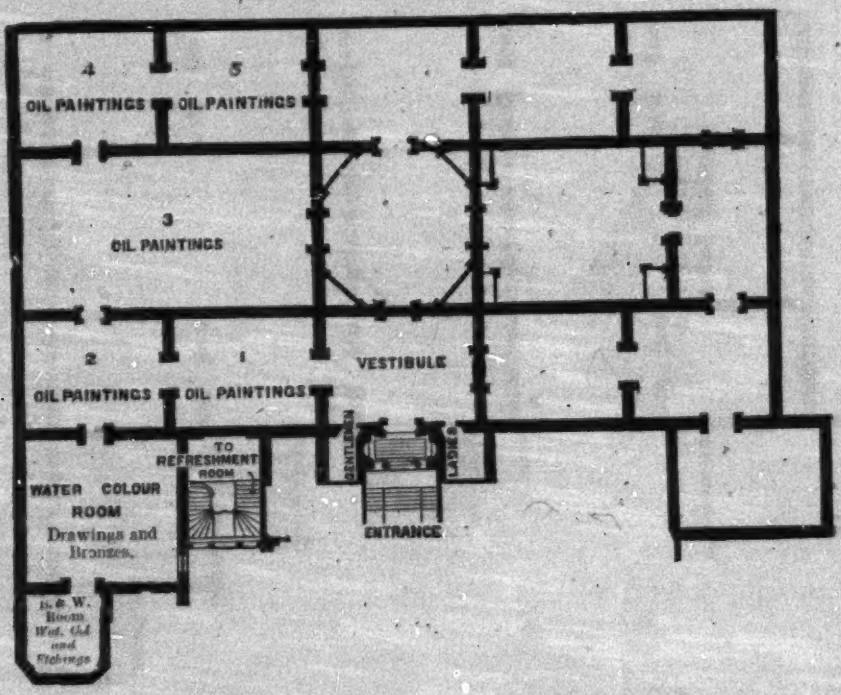

CATALOGUE.

The numbers follow from left to right.

The Portraits are described under four sizes:—"bust," the head and shoulders; "half figure," to the waist; "three-quarter figure," to the knee and below; "full length," the entire figure.

The terms "to right," "to left," and "on right" "on left," in all descriptions denote the right and left of the spectator.

The following abbreviations are used:—b. born; m. married; d. died; r. right; l. left.

In the sizes of the Works the height is always placed before the width.

GALLERY No. I.

OIL PAINTINGS—Nos. 1–34.

LENT BY — PAINTER.

1 **THE YOUNG ORPHEUS.**

J. Martin White, Esq. — **John M. Swan, R.A.**

Nude figure of Orpheus, seated on high ground overlooking a valley, with his back to the spectator; he is playing on his lyre, and beside him are a young girl and two fawns. Signed, "John M. Swan." Canvas, 22 by 16 in.

2 **THE PIPING FISHER BOY.**

Edwin Tate, Esq. — **John M. Swan, R.A.**

Full length figure of a nude boy, lying on a rock which is surrounded on three sides by the sea; he is piping, and a number of fish are leaping out of the water towards him. Signed, "John M. Swan." Canvas, 12 by 16¼ in.
Exhibited 1890.

3 **Portrait of "MARY," THE ARTIST'S DAUGHTER. A Sketch.**

Mrs. Swan. — **John M. Swan, R.A.**

Half length, standing to l., profile to l., her hands behind her back. Canvas, 36 by 28 in.

LENT BY — PAINTER.

4 **THE STORM SIREN.**

MRS. JOSEPH. — **John M. Swan, R.A.**

Small full-length figure seated on the prow of a ship, playing on a lyre; very rough sea and stormy sky. Signed, "J. M. Swan." Panel, 21 by 12 in.

5 **STUDY OF CACTUS.**

MRS. SWAN. — **John M. Swan, R.A.**

Canvas, 43 by 28½ in.

6 **THIRST.**

J. C. J. DRUCKER, ESQ. — **John M. Swan, R.A.**

Two leopards, drinking at a pool overhung with thick foliage. Signed, "John M. Swan." Canvas, 21 by 71 in.
Exhibited 1892.

7 **ENDYMION.**

THE HON. CHARLES LAWRENCE. — **John M. Swan, R.A.**

Endymion is stretched at full length asleep on the ground; beside him sheep and a dog; the form of Selene hovers above him; moonlit sky. Canvas, 86 by 29 in.
Exhibited 1909.

8 **LIONESS DEFENDING HER CUBS.**

J. C. WILLIAMS, ESQ. — **John M. Swan, R.A.**

The lioness stands over one of the cubs, which has been wounded; the other cubs are on her back and behind her; on the l. is an arrow on the ground. Signed and dated, "John M. Swan, 1888." Canvas, 47 by 89 in.

9 **THE SIRENS.**

J. C. J. DRUCKER, ESQ. — **John M. Swan, R.A.**

Small full-length figure, seated on a rock, her back to the spectator; with both hands she is entwining pearls in her hair; many other sirens are seen beside her, and in the background. Signed, "John M. Swan." Canvas, 26 by 22 in.
Exhibited 1896.

LENT BY — PAINTER.

10 **TIGERS AT DAWN.**

CAPTAIN J. AUDLEY HARVEY. — **John M. Swan, R.A.**

Two tigers and two cubs, standing on high ground overlooking a valley at break of day. Signed, "John M. Swan." Canvas, 21 by 49 in.
Exhibited 1895.

11 **Portrait of A. C. IONIDES, ESQ.**

A. C. IONIDES, ESQ. — **John M. Swan, R.A.**

Three-quarter figure, standing, facing the spectator; brown overcoat. Signed and dated, "John M. Swan, XIXCI." Canvas, 55 by 32½ in.

12 **ON THE ALERT: LIONESS AND CUBS.**

THE CORPORATION OF GLASGOW. — **John M. Swan, R.A.**

The lioness, followed by her two cubs, is going away along a rocky mountain side; her head is turned sharply to the r. Signed, "J. M. Swan." Water colour, 29 by 19¼ in.

13 **STUDY OF AN OWL.**

MRS. SWAN. — **John M. Swan, R.A.**

Panel, 17¼ by 10 in.

14 **THE COLD NORTH.**

MRS. SWAN. — **John M. Swan, R.A.**

Two polar bears stretched at full length upon an ice hummock; open water and icebergs in the background. Signed, "John M. Swan." Canvas, 52 by 69 in.
Exhibited 1910.

15 **BOYS BATHING.**

THE HON. CHARLES LAWRENCE. — **John M. Swan, R.A.**

Three boys bathing in a stream overhung by trees; one is seated on a bank on a piece of red drapery. Signed, "John M. Swan." Panel, 20 by 11 in.

LENT BY — PAINTER.

16 NYMPHS BATHING.

THE HON. CHARLES LAWRENCE. — John M. Swan, R.A.

In a stream flowing through meadows are three nymphs bathing; one is seated on a bank with her back to the spectator; she has placed some yellow iris in her hair, and is looking at her reflection in a small mirror. Signed and dated, "John M. Swan, 19—." Canvas, 21 by 10½ in.

17 ORPHEUS CHARMING THE LIONS.

MISS FLORENCE CHARLTON. — John M. Swan, R.A.

Orpheus is seated in a deep hollow, overhung by thick foliage, playing on his lyre; around him are the lions in various attitudes. Signed, "John M. Swan." Canvas, 43 by 66 in.

18 SLEEPING LIONESS.

A. C. IONIDES, ESQ. — John M. Swan, R.A.

Small full length, lying down, with its back to the spectator. Signed and dated, "J. M. Swan, 1884." Paper on canvas, 10½ by 12 in.

19 LIONESS AND CUBS.

J. C. J. DRUCKER, ESQ. — John M. Swan, R.A.

A lioness and three cubs, near the mouth of a cave; dark background. Signed, "J. M. Swan," and "John M. Swan." Water colour, 21 by 30 in.

20 Portrait of MATTHEW MARIS.

MRS. SWAN. — John M. Swan, R.A.

The Dutch painter.
Bust, head turned slightly to r., looking at the spectator; dark dress. Canvas, 21 by 16½ in.

21 THE SIREN SHIP.

J. C. J. DRUCKER, ESQ. — John M. Swan, R.A.

The principal figure is a siren lying on her back in the sea, with both arms uplifted; in her r. hand she holds a shell; other sirens and the lower part of a ship are seen in the background. Signed and dated, "John M. Swan, 1892." Panel, 9 by 15½ in.

LENT BY PAINTER.

22 POLAR BEARS.

CAPTAIN J. AUDLEY HARVEY. **John M. Swan, R.A.**

"We were the first that ever burst
Into that silent sea."

Three polar bears swimming; icebergs in the background. Signed, "John M. Swan." Canvas, 18 by 35 in.

23 Portrait of THE ARTIST'S FATHER, R. WEMYSS SWAN.

MRS. SWAN. **John M. Swan, R.A.**

Half length, full face, looking at the spectator; dark coat. Canvas, 27¼ by 20¼ in.

24 ORPHEUS.

MRS. COUTTS MICHIE. **John M. Swan, R.A.**

Nude figure of Orpheus, charming with his music the birds and beasts. Signed and dated, "John M. Swan, 1896." Canvas, 50 by 72 in.

25 DANTE AND THE LEOPARD.

W. CLEMENS ABELL, ESQ. **John M. Swan, R.A.**

"I journeyed on over that lonely steep,
The hinder foot still firmer. Scarce the ascent
Began, when lo! a leopard, nimble, light,
And cover'd with a speckled skin, appear'd;
Nor, when it saw me, vanish'd; rather strove
To check my onward going.—*Dante*, "*Inferno*," Canto I.

The poet, clad in red from head to foot, is advancing along a rough mountain track, and looks down at the leopard, which is a little way ahead, on his r.; his r. hand is raised above his head, and his l. holds a book. Signed and dated, "J. M. Swan, 1878." Canvas, 36 by 25 in. The first picture exhibited by the artist at the Royal Academy.

26 THE GOATHERD.

CAPTAIN J. AUDLEY HARVEY. **John M. Swan, R.A.**

A boy is seated near some ruins on ground overlooking the sea; he holds a reed pipe, and has turned to look at a lizard; beside him is his flock. Signed and dated, "John M. Swan, 1895." Canvas, 18 by 30 in.

LENT BY — PAINTER.

27 TIGERS DRINKING. — John M. Swan, R.A.

ROYAL ACADEMY.

Two tigers at a pool overhung with dense foliage; water-lilies in the foreground. Signed, "John M. Swan." Canvas, 21 by 25 in. Diploma work. Exhibited 1906.

28 A TIGER. — John M. Swan, R.A.

MRS. SWAN.

Full length, lying to l. Panel, 6 by 10½ in.

29 Portrait of EDWARD ONSLOW FORD, R.A. — John M. Swan, R.A.

MRS. SWAN.

Sculptor; b. 1852; A.R.A. 1888; R.A. 1895; d. 1901.
Half length, seated to l., at a table, nearly full-face, looking up at the spectator. Unfinished. Canvas, 30 by 41 in.

30 PARTRIDGES. — John M. Swan, R.A.

MESSRS. OBACH & CO.

A brace of partridges and a pheasant hanging from a ring; beneath them is a powder horn on a table. Signed and dated, "J. M. Swan, 1884." Canvas, 39 by 17 in.

31 NEMESIS. — John M. Swan, R.A.

J. C. J. DRUCKER, ESQ.

In the foreground is the dead body of a Kaffir stretched at full length, with one hand still grasping his shield; behind are seen lions and cubs moving away, a lioness holding a dead cub in her mouth; starlit sky. Signed and dated, "John M. Swan, 1896." Canvas, 11 by 20½ in.

LENT BY — PAINTER.

32 **BOYS FISHING.**

W. Clemens Abell, Esq. — **John M. Swan, R.A.**

Two boys, with a dog beside them, are fishing in a stream which flows through a large pasture; rising and wooded ground in the distance. Signed, "John M. Swan." Canvas, 16 by 23 in.

33 **LEOPARD WOUNDED.**

Messrs. Obach and Co. — **John M. Swan, R.A.**

A leopard, climbing a tree, has been wounded by an arrow; another leopard bends towards it from above. Signed, "J.M.Swan" (the J M S connected), and dated "1875." Canvas, 34 by 18 in.

34 **PUMA AND MACAW.**

Mrs. Coutts Michie. — **John M. Swan, R.A.**

A puma carrying a macaw in its mouth. Group—bronze. Exhibited 1901.

GALLERY No. II.

OIL PAINTINGS—Nos. 35-55.

LENT BY — PAINTER.

35 HOGARTH BROUGHT BEFORE THE GOVERNOR OF CALAIS AS A SPY.

DAVISON DALZIEL, ESQ., M.P. — **W. P. Frith, R.A.**

Exhibited in 1851, with the following quotation:—

"Hogarth has run a great risk since the peace; he went to France, accompanied by some friends, and was so imprudent as to be taking a sketch of the drawbridge at Calais. He was seized and carried to the Governor, where he was obliged to prove his vocation by producing several caricatures, etc., such as would by no means serve the purpose of an engineer. He was told by the Governor that, had not the peace been actually signed, he should have hung him immediately on the ramparts."—*Horace Walpole's Letters*, 1748.

Interior of the Governor's Court at Calais; on the l. is the Governor, seated at a table, and examining a letter bearing the words "To Mr. W. Hogarth, The Painter. London," and some sketches, which his secretary is handing him; the Court is divided by a barrier, on the farther side of which stands Hogarth guarded by two soldiers, and holding a small portfolio and a sketch for the portrait of Lord Lovat; his dog is beside him, and the Court is thronged with numerous male and female figures, prominent among whom are a woman with a child, and a monk. Behind Hogarth stands a man who holds out over the former's head a letter addressed to "Mr. W. Hogarth, Calais." Through an archway in the r. background other figures are seen, trying to pass the soldier who keeps the door. Signed and dated, "W. P. Frith, 1851." Panel, 43 by 60 in.

36 DOLLY VARDEN.

THE LORD AIREDALE. — **W. P. Frith, R.A.**

Small full-length figure, in red cloak and blue and white skirt; hat trimmed with red ribbon; holding a muff in her r. hand; standing at the foot of a tree in a forest glade. Signed and dated, "W. P. Frith, 1843." Panel, 22 by 18 in.

LENT BY — PAINTER.

37 **THE RAILWAY STATION.**

TRUSTEES OF THE ROYAL HOLLOWAY COLLEGE. — **W. P. Frith, R.A.**

Scene at the Great Western Railway Station. On the r. is a man being arrested by detectives, as he is stepping into the train; his wife looks on from the carriage. Next to this incident is the parting of a bride from her bridesmaids; her hand rests on the arm of her husband. Then comes a sergeant, with a batch of recruits, bidding farewell to his wife and child. More in the foreground a cabman is arguing with a foreigner and his wife. Near them is a lady saying goodbye to her little boy, whom his father is taking to school with his elder brother. A luggage truck is being wheeled by a porter through the crowd, and behind it are a woman with her husband and children. In the l. foreground a gamekeeper is coupling a brace of setters; an old lady is asking a porter for leave to take her dog into the carriage. Many other incidents are depicted.

In a letter from the artist, dated Sept. 1st, 1887, the following passage occurs: "The group of children in the foreground—boys going to school—were portraits of my own family; the father being painted from myself. The two police officers arresting the man who is about to step into the train are portraits of two well-known detectives, Messrs. Brett and Haydon." Signed and dated, "W. P. Frith, fec^{t} 1862." Canvas, 45 by 99 in.

38 **IN THE CONSERVATORY.**

MRS. JOSEPH. — **Sir W. Q. Orchardson, R.A.**

Full-length figure of a young girl, in a low-cut pink dress with short sleeves, standing in a conservatory; with her l. arm she holds a flower-pot containing a chrysanthemum plant, while she bends over another plant, the flower of which she holds with her r. hand. Signed and dated, "W. Q. O., 1894." Canvas, 25 by 18 in.

39 **THE DUKE'S ANTE-CHAMBER.**

THE LORD AIREDALE. — **Sir W. Q. Orchardson, R.A.**

Numerous suitors are awaiting an audience of the Duke; on the r. an old man, with a bundle of parchment under his arm, is entering the Duke's chamber, at the door of which is a man with a staff; prominent among the suitors are a young man, richly dressed, and holding a jewelled cup, and an alchemist. Canvas, 40 by 74 in.

Exhibited 1869.

40 **Portrait of MRS. BIRKET FOSTER.**

MRS. BIRKET FOSTER. — **Sir W. Q. Orchardson, R.A.**

Full length, reclining to r. on the seat of a summer-house, her head turned slightly to r.; she wears a white dress, and holds a book on her lap; beside her are her hat and a fan. Canvas, 25 by 34 in.

Exhibited 1868.

LENT BY — PAINTER.

41 **Portrait of MRS. MOSS-COCKLE.**

Mrs. Moss-Cockle. — **Sir W. Q. Orchardson, R.A.**

Three-quarter figure, seated to l., three-quarter profile to l.; low-cut white satin dress, fur cloak, and pearl necklace and ear-rings; holding a dog on her lap; dark background. Signed and dated, "W. Q. O. /9." Canvas, 45 by 36 in.

42 **KING CHARLES THE SECOND'S LAST SUNDAY.**

J. Griffith-Dearden, Esq. — **W. P. Frith, R.A.**

Exhibited, in 1867, with the following quotation:—

"I can never forget the inexpressible luxury and prophanenesse, gaming and all dissoluteness, and as it were total forgetfulnesse of God (it being Sunday evening), which this day se'nnight I was witnesse of, the King sitting and toying with his concubines, Portsmouth, Cleaveland, and Mazarine, etc., a French boy singing love-songs in that glorious gallery, whilst about twenty of the great courtiers and other dissolute persons were at basset round a large table, a bank of at least £2000 in gold before them, upon which two gentlemen who were with me made reflexions with astonishment. Six days after, all was in the dust!"—*Evelyn's Diary.*

The following also describes the situation depicted:—

"His palace had seldom presented a gayer or more scandalous appearance than on the evening of Sunday, the first of February, 1685. Some grave persons who had gone thither, after the fashion of that age, to pay their duty to their sovereign, and who had expected that, on such a day, his Court would wear a decent appearance, were struck with astonishment. . . . The great gallery of Whitehall, an admirable relic of the magnificence of the Tudors, was crowded with revellers and gamblers. . . . Barbara Palmer, Duchess of Cleveland, was there, no longer young, but still retaining some traces of that superb and voluptuous loveliness, which twenty years before overcame the hearts of all men. There, too, was the Duchess of Portsmouth, whose soft and infantine features were lighted up with the vivacity of France. Hortensia Mancini, Duchess of Mazarin, and niece of the Great Cardinal, completed the group. . . . No gift of nature or of fortune seemed to be wanting to her. Her face was beautiful with the rich beauty of the south, her understanding quick, her manners graceful, her rank exalted, her possessions immense. . . . Hortensia's French page, a handsome boy . . . warbled some amorous verses. A party of twenty courtiers was seated at cards round a large table, on which gold was heaped in mountains."—*Macaulay's History of England.*

Canvas, 66 by 102 in.

LENT BY — PAINTER.

43 Portrait of MISS FAIRFAX RHODES.

LIEUT.-COL. FAIRFAX RHODES. — **Sir W. Q. Orchardson, R.A.**

Three-quarter figure, seated to l. in an armchair; three-quarter profile to l.; low-cut, light blue figured dress; pearl necklace; her l. hand rests on the elbow of her chair; light background. Signed, "W. Q. O." Canvas, 50 by 40 in.
Exhibited 1898.

44 A FAMILY GROUP.

MRS. JOSEPH. — **Sir W. Q. Orchardson, R.A.**

Interior of a room divided by curtains; on the l. a gentleman with a lady on either side, seated on a sofa; they are looking at two ladies, one of whom holds a dog in her arms, on the r. Signed and dated, "W. Q. Orchardson, 1890." Canvas, 25 by 33 in.

45 ORIGINAL SKETCH FOR "SOLITUDE."

THE LORD BLYTH OF BLYTHWOOD. — **Sir W. Q. Orchardson, R.A.**

A lady in dark dress, seated alone in a carriage; landscape background. Canvas, 21 by 28 in.

46 Portrait of MISS ORCHARDSON.

LADY ORCHARDSON. — **Sir W. Q. Orchardson, R.A.**

Three-quarter figure, standing slightly to l., looking at the spectator; white, low-cut dress; holds a fan in her l. hand, her r. behind her back; light background. Signed and dated, "W. Q. Orchardson, 1894." Canvas, 50 by 37 in.

47 THE FISHERMAN'S HOME.

THE EXECUTORS OF THE LATE T. D. GALPIN, ESQ. — **Sir W. Q. Orchardson, R.A.**

Interior of a cottage; a woman with a child on her knees is seated near the fireplace on the r.; while a little girl, holding a pudding-basin, stands by a table, near the half-opened window, through which is seen the sea. Signed, "W. Q. Orchardson." Canvas, 16¼ by 24 in.

LENT BY | PAINTER.

48 THE LOVE TOKEN. W. P. Frith, R.A.

L. Butters, Esq.

Exhibited in 1854, with the following quotation: "Lady Ashton cut the ribbon asunder, and detached the broken piece of gold. . . . With a haughty courtesy she delivered both to Ravenswood."—*Scott*, "*Bride of Lammermoor.*" Signed, "W. P. Frith." Panel, 17½ by 14 in.

49 FINISHED SKETCH FOR "CLAUDE DUVAL." W. P. Frith, R.A.

The Earl of Northbrook.

The finished picture was exhibited in 1860, with the following quotation:—

"It was related how Claude Duval, the French page of the Duke of Richmond, took to the road, became captain of a formidable gang, and had the honour to be named first in a royal proclamation against notorious offenders; how at the head of his troop he stopped a lady's coach, in which there was a booty of four hundred pounds; how he took only one hundred and suffered the fair owner to ransom the rest by dancing a coranto with him on the heath."—*Macaulay's History of England.*

Claude Duval is dancing with the lady in front of the coach, inside which are seen three other figures, one of them a lady fainting. One of the highwaymen is tying the driver's arms, and holding a pistol at his head; other figures survey the scene. Signed and dated, "W. P. Frith, 1860." Canvas, 15 by 20 in.

50 LIFE AT THE SEASIDE. W. P. Frith, R.A.

H.M. The King.
(From Buckingham Palace.)

The scene is laid on Ramsgate sands, which are crowded with figures. In the first volume of his Autobiography and Reminiscences the artist makes the following references to this picture:—

"My summer holiday of 1851 was spent at Ramsgate. Weary of costume-painting, I had determined to try my hand on modern life, with all its drawbacks of unpicturesque dress. The variety of character on Ramsgate Sands attracted me—all sorts and conditions of men and women were there. Pretty groups of ladies were to be found, reading, idling, working, and unconsciously forming themselves into very paintable compositions.

"The summer of 1852 found me again at Ramsgate, mainly for the purpose of painting the background, which I wished to make locally accurate. Photography was in its infancy at that time; I had therefore to rely on my own drawings of houses, cliffs, and bathing-machines.

"The greater part of the year 1853 was devoted to the 'Sands' picture."

Exhibited 1854. Canvas, 30 by 60 in.

LENT BY — PAINTER.

51 THE VILLAGE MODEL.

ROYAL ACADEMY. — **W. P. Frith, R.A.**

Interior of a studio, with the artist (a portrait of Mr. Frith himself), standing before the easel, on the r.; on the l. the model, seated in an armchair, is leaning back, and fast asleep; beside her lies a basket of oranges. Canvas, 25 by 28 in.

Diploma Work. Painted 1854.

52 SKETCH FOR "THE STATUTE FAIR."

THE HON. SIR C. SWINFEN EADY. — **W. P. Frith, R.A.**

The market place of a country town, crowded with figures; long lines of men and girls waiting to be hired for service, and ladies and gentlemen looking at them. Signed and dated, "W. P. Frith, 1882." Canvas, 14¼ by 27 in.

53 AN OLD ENGLISH SONG.

MRS. ROBERT CONWAY DOBBS. — **Sir W. Q. Orchardson, R.A.**

Full-length figure of a lady in blue skirt and a flowered gown, seated to r., playing on a spinet.

Exhibited 1863, and the first work by the artist shown at the Royal Academy.

Signed, "W. Q. Orchardson." Canvas, 18 by 12 in.

54 POPE MAKES LOVE TO LADY MARY WORTLEY MONTAGU.

SIR FRANK MAPPIN, BT. — **W. P. Frith, R.A.**

Exhibited in 1852, with the following quotation:—

"Her own statement, as to the origin of the quarrel, was this: That at some ill-chosen time, when she least expected what romances call a declaration, he made such passionate love to her, that in spite of her utmost endeavours to be angry and look grave, provoked an immoderate fit of laughter; from which moment he became her implacable enemy."
—*Lord Wharncliffe's Life of Lady M. W. Montagu.*

Interior of a room; on the l. Lady Mary Wortley Montagu is standing beside a table, on which are a parcel of books and a letter addressed "For the Right Hon. the Lady M. W. Montagu," and inscribed "A. Pope"; she is laughing, and looking down at Pope, who is seated on the r., and is biting his fingers with vexation. Canvas, 46 by 36 in.

55 EVENING PRAYER.

F. W. FOX, ESQ. — **W. P. Frith, R.A.**

Interior of a bedroom: a lady holding a child, saying its prayers, on her knees. Signed and dated, "W. P. Frith, 1858." Panel, 13 by 10 in.

GALLERY No. III.

OIL PAINTINGS—Nos. 56-90.

LENT BY — PAINTER.

56 TALBOT AND THE COUNTESS OF AUVERGNE.

SHARPLEY BAINBRIDGE, ESQ. — **Sir W. Q. Orchardson, R.A.**

Exhibited in 1867, with the following quotation:—
"TALBOT: How say you, madame, are you now persuaded that Talbot is but shadow of himself?"—*Shakespeare, "Henry the Sixth (Part I.)*," Act ii, scene 3.
The scene is laid in a room in the Castle of Auvergne; on the r. the Countess faces Talbot, who is advancing towards her from the l.; behind him are the soldiers, who have just forced the doors. Other figures are seen departing through a door in the r. background. Signed, "W. Q. Orchardson." Canvas, 32 by 53¼ in.

57 Portrait of LADY GILBEY.

SIR WALTER GILBEY, BT. — **Sir W. Q. Orchardson, R.A.**

Ellen, fourth daughter of John Parish, Esq., of Bishop's Stortford; m. 1858 Sir Walter Gilbey, first Baronet (No. 61); d. 1896.
Three-quarter figure, seated to r., beside a table; head in profile; dark dress; hands clasped on her lap. Canvas, 49 by 44 in.
Exhibited 1891.

58 MRS. SIDDONS IN THE STUDIO OF SIR JOSHUA REYNOLDS.

T. R. COWIE, ESQ. — **Sir W. Q. Orchardson, R.A.**

A composition of nine figures; Mrs. Siddons in a white dress is standing on the l. with both arms outstretched, and is declaiming to the rest of the company; Sir Joshua is seated on the extreme r., and in the background is seen the unfinished canvas of "Mrs. Siddons as the Tragic Muse." Signed "W. Q. O." Canvas, 39 by 55 in.
Exhibited 1903.

LENT BY — PAINTER.

59 **THE FOUR GENERATIONS, WINDSOR CASTLE, 1899.**

THE ROYAL AGRICULTURAL SOCIETY OF ENGLAND. — **Sir W. Q. Orchardson, R.A.**

Containing Portraits of H.M. Queen Victoria; b. 1819; d. 1901; H.M. King Edward VII. (then the Prince of Wales); b. 1841; d. 1910; H.M. The King (then the Duke of York), and H.R.H. The Prince of Wales (then Prince Edward of York). Canvas, 106 by 152 in.
Exhibited 1900.

60 **AN ENIGMA.**

JOHN M. FRASER, ESQ. — **Sir W. Q. Orchardson, R.A.**

Interior of a room, in which are a lady and gentleman seated on a sofa; he holds his hat in his r. hand, and leans forward, looking at her; she is turning her head away. Signed and dated, "W. Q. Orchardson, 1891." Canvas, 32 by 44 in.

61 **Portrait of SIR WALTER GILBEY, BT.**

SIR WALTER GILBEY, BT. — **Sir W. Q. Orchardson, R.A.**

Full length, seated to l. in an armchair; head to l.; brown clothes; on his knee are a Bluebook and a copy of the Agricultural Gazette. Canvas, 49 by 44 in.
Exhibited 1891.

62 **TROUBLE.**

JAMES OGSTON, ESQ. — **Sir W. Q. Orchardson, R.A.**

Interior of a room, in which are two figures in evening dress; on the l. a man seated in an arm-chair is leaning over a table and has buried his face in his hands, while a lady beside him is leaving the room and turns to look at him; her l. arm is stretched out and rests on the top of his chair. Signed and dated, "W. Q. O., '96." Canvas, 46 by 36¼ in.

63 **THE CHALLENGE.**
A PURITAN'S STRUGGLE BETWEEN HONOUR AND CONSCIENCE.

SIR W. CUTHBERT QUILTER, BT. — **Sir W. Q. Orchardson, R.A.**

Interior of a room with three figures; on the l. a Cavalier, holding his hat behind his back, is bowing and holding out a letter on the point of his rapier towards a Puritan; a divine is remonstrating with the latter. Signed and dated, "W. Q. Orchardson, '64." Canvas, 25 by 41 in.

LENT BY — PAINTER.

64 **Portrait of SIR SAMUEL MONTAGU, Bt., afterwards LORD SWAYTHLING.**

THE LORD SWAYTHLING. — **Sir W. Q. Orchardson, R.A.**

Bust, nearly full face, looking at the spectator; evening dress. Signed and dated, "W. Q. O., 1904." Canvas, 27 by 25 in.

65 **FINISHED SKETCH FOR "VOLTAIRE."**

ALBERT INSTITUTE, DUNDEE. — **Sir W. Q. Orchardson, R.A.**

The finished picture of this subject is in the Hamburg Art Gallery. It was exhibited in 1883, with the following quotation:—

"Voltaire dining with the Duc de Sulli (in the summer of 1725).... A servant whispers him, that somebody has called and wants him below.... Voltaire descends.... At the door of a carriage hands seize him.... Duc de Rohan inside, who utters, 'Now then,' whereupon two hired bullies descend from a hackney coach ... scandalous actuality of horsewhipping descends on the back of poor Voltaire.... 'That will do,' says Rohan, and the gallant ducal party drive off, Voltaire rushing upstairs again in such a mood as is easy to fancy. Everybody is sorry, inconsolable, nobody volunteers to help in avenging. 'Monseigneur de Sulli, is not such atrocity done to one of your guests an insult to yourself?' asks Voltaire. 'Well, yes, perhaps, but——' Monseigneur de Sulli shrugs his shoulders and proposes nothing. Voltaire withdrew of course in a most blazing condition to consider what he could on his own strength do in this conjuncture.... He challenged the Duc de Rohan. Rohan accepted not without some difficulty ... but withal confessed to his wife. The result was no measuring of swords took place; ... but a convenient Lettre de Cachet put Voltaire again in the Bastille, where for six months he lodged a second time, the innocent not the guilty."—*Carlyle's "Frederick the Great."*

Interior of the Duc de Sulli's dining-room; Voltaire has just entered the room from the r., and is expostulating with the Duc, who is seated at the head of his table, and with the guests turns towards him. Signed and dated, "W. Q. O., 1883 and 1907." Canvas, 34 by 48¼ in.

66 **Portrait of SIR JOHN LENG.**

ALBERT INSTITUTE, DUNDEE. — **Sir W. Q. Orchardson, R.A.**

Sometime M.P. for Dundee; founder of several newspapers; d. 1906. Three-quarter figure, standing to l. at a table, on which are a casket and some books; head turned, and looking at the spectator; his l. hand grasps the back of a chair; black coat. Signed and dated, "W. Q. Orchardson, 1901." Canvas, 49 by 39¼ in.

LENT BY — PAINTER.

67 THE RIVALS.

Mrs. Churchill. — Sir W. Q. Orchardson, R.A.

Interior of a room; a lady seated on a sofa is talking to three gentlemen who are sitting opposite to her; in a recess behind on the l. are seen another lady and gentleman. Signed and dated, "W. Q. O., '95." Canvas, 32¼ by 46 in.

68 Portrait of LADY ROBERTSON.

Captain The Hon. R. Robertson. — Sir W. Q. Orchardson, R.A.

Philadelphia Mary Lucy, daughter of W. N. Fraser, of Tornaveen, Aberdeenshire; m., 1872, James P. B. Robertson, appointed Lord of Appeal, 1899; d. 1907.

Full-length, seated to r. in a room hung with tapestry; head slightly turned; black velvet dress, with short sleeves, lace collar and cuffs; an open book is on her lap, and two work-baskets lie beside her. Canvas, 63¼ by 82½ in.

Exhibited 1882.

69 A SOCIAL EDDY: LEFT BY THE TIDE.

The Corporation of Aberdeen. — Sir W. Q. Orchardson, R.A.

Interior of a large ante-room; on the l. are seen couples going through a portiere to join a dance; in the centre an elderly lady and gentleman are seated on a sofa against the wall, and on the r. a girl sits alone and watches the others. Canvas, 31 by 46 in.

Exhibited 1878.

70 Portrait of EDMUND DAVIS, ESQ.

Edmund Davis, Esq. — Sir W. Q. Orchardson, R.A.

Half-length, standing at a table, and turning over the pages of a book; head turned to l., away from the spectator; black clothes; dark background. Canvas, 48 by 39 in.

Exhibited 1899.

LENT BY PAINTER.

71 SCENE FROM "PEVERIL OF THE PEAK."

THE CORPORATION OF GLASGOW. Sir W. Q. Orchardson, R.A.

"Many passengers looked at them with wonder, and some with smiles; but Julian remarked that there were two who never lost sight of them, and to whom his situation, and the demeanour of his companions, seemed to afford matter of undisguised merriment. These were young men, such as may be seen in the precincts in the present day, allowing for the difference in the fashion of their apparel."—*Sir Walter Scott*, "*Peveril of the Peak*," chap. xxxii.

On the l. Julian Peveril, with Alice Bridgenorth and Fenella clinging to him on either side, is seen walking along a street in London; the three are followed on the r. by two of Buckingham's men, who are talking and jeering at them. Signed, "W. Q. Orchardson." Canvas, 30 by 43½ in.

72 Portrait of HOWARD COLLS, ESQ.

HOWARD COLLS, ESQ. Sir W. Q. Orchardson, R.A.

Bust, slightly to l.; nearly full face, looking at the spectator; dark clothes; brown background. Signed and dated, "W. Q. Orchardson, 1904." Canvas, 27 by 22½ in.

73 TESTING THE BLADE.

MRS. LINDSAY. Sir W. Q. Orchardson, R.A.

The interior of a mediæval armourer's shop; on the r. is the armourer kneeling, and opposite to him stands a man in black and red dress edged with fur testing the blade of a sword. Signed, "W. Q. Orchardson." Canvas, 27 by 38 in.

74 Portrait of MRS. WINCHESTER CLOWES.

CAPTAIN ST. GEORGE CLOWES. Sir W. Q. Orchardson, R.A.

Three-quarter figure, seated to l., and leaning back; head in profile to l.; her r. hand supports her head, and her l. holds a fan; white dress open at the neck; long fair hair; tapestry background. Signed and dated, "W. Q. O., '81." Canvas, 51 by 43 in.

LENT BY — PAINTER.

75 HOUSEKEEPING IN THE HONEYMOON.

MRS. CHURCHILL. — **Sir W. Q. Orchardson, R.A.**

Full length figures of a lady and gentleman walking along a street arm in arm; he carries an umbrella and a basket containing fruit, and she holds an open parasol; behind them is a man with his back turned, looking into a shop, and on the r., through a half-opened door, is seen a child buying sweets from a shopkeeper. Canvas, 35 by 26 in.
Exhibited 1882.

76 Portrait of E. A. ABBEY, ESQ., R.A.

MRS. ABBEY. — **Sir W. Q. Orchardson, R.A.**

Half-figure to r. seated in an arm-chair; nearly full face; light brown clothes; brown background. Signed, "W. Q. Orchardson." Canvas, 38 by 34¼ in.
Exhibited 1910.

77 Portrait of MRS. PATTISON.

ROBERT PATTISON, ESQ. — **Sir W. Q. Orchardson, R.A.**

Full-length, seated in an arm-chair, her hands resting on her lap, facing the spectator; black dress. beside her is a table on which are a work-basket and a vase of flowers; dark background. Canvas, 86 by 58 in.
Exhibited 1898.

78 Portrait of HENRI RIVIERE, ESQ.

HENRI RIVIERE, ESQ. — **Sir W. Q. Orchardson, R.A.**

Half figure, standing to l., with arms folded, looking at the spectator; brown clothes; brown background. Signed and dated, "W. Q. O., 1901." Canvas, 36 by 30¼ in.

79 REFLECTIONS.

JAMES OGSTON, ESQ. — **Sir W. Q. Orchardson, R.A.**

Interior of a room; a young girl in a low-cut evening dress, holding a bouquet close to her face, is standing opposite a mirror, and gazing at her reflection. Signed and dated, "W. Q. O., '94." Canvas, 34 by 26 in.

LENT BY — PAINTER.

80 Portrait of LORD BLYTH OF BLYTHWOOD.

THE LORD BLYTH OF BLYTHWOOD. — **Sir W. Q. Orchardson, R.A.**

Half-figure, seated at a table, on which are numerous papers, and turning over the pages of a book; nearly full face, looking at the spectator; black coat; brown background. Signed and dated, "W. Q. Orchardson, 1910." Canvas, 43 by 36 in.

81 Portrait of MRS. PETTIE.

MRS. PETTIE. — **Sir W. Q. Orchardson, R.A.**

Full length, seated to l. at a piano on which she is playing; head to l. Signed and dated, "W. Q. Orchardson, 1865." Canvas, 39 by 30½ in.

82 Portrait of SIR JAMES DEWAR, F.R.S.

PETERHOUSE, CAMBRIDGE. — **Sir W. Q. Orchardson, R.A.**

Half figure, seated to l. at a table, on which are various chemical appliances; head turned, and looking at the spectator. Signed and dated, "W. Q. Orchardson, 1894." Canvas, 32 by 43¼ in.

83 "MUSIC, WHEN SOFT VOICES DIE,
VIBRATES IN THE MEMORY."—Shelley.

MRS. COUTTS MICHIE. — **Sir W. Q. Orchardson, R.A.**

Interior of a room; a lady, seated at an Empire piano, is turning the leaves of a book of music. Signed and dated, "W. Q. Orchardson, '93." Canvas, 39 by 31½ in.

84 Portrait of LADY ORCHARDSON.

LADY ORCHARDSON. — **Sir W. Q. Orchardson, R.A.**

Three-quarter figure, seated to r., nearly full face; black dress trimmed with white lace; dark cloak trimmed with fur; hands crossed on her lap. Canvas, 48 by 38 in.

LENT BY — PAINTER.

85 **THE YOUNG DUKE.**

Mrs. Coutts Michie. — **Sir W. Q. Orchardson, R.A.**

Numerous figures, standing at a table covered with dishes of fruit and flowers, and toasting the young duke, who is seated at the head. Signed and dated, "W. Q. Orchardson, '88." Canvas, 57 by 98 in.

86 **Portrait of MRS. JOSEPH.**

Mrs. Joseph. — **Sir W. Q. Orchardson, R.A.**

Three-quarter figure, seated to l. in an armchair, hands folded on her lap; head turned, and looking at the spectator; dark dress; brown background. Signed, "W. Q. Orchardson." Canvas, 47 by 39 in.
Exhibited 1887.

87 **A TENDER CHORD.**

Robert H. Brechin, Esq. — **Sir W. Q. Orchardson, R.A.**

Exhibited in 1886, with the following quotation:—
"Have I forgot the words? Faith! they are sadder than I thought they were."
Full-length figure of a young girl, in low-cut dress, standing beside an open piano; one hand rests on the top of the piano, the other holds a book of music. Signed and dated, "W. Q. Orchardson, 1886." Canvas, 34 by 28½ in.

88 **Portrait of CHARLES MOXON, ESQ.**

Lady Orchardson. — **Sir W. Q. Orchardson, R.A.**

Father-in-law of the artist.
Half-figure, standing to r.; head slightly turned towards the spectator; his l. hand holds a cigar; dark velvet coat; tapestry background. Canvas, 45 by 32 in.

89 **ON THE NORTH FORELAND.**

Royal Academy. — **Sir W. Q. Orchardson, R.A.**

Full-length figure of a young girl, standing in a high wind on the edge of a cliff and gazing out to sea; both hands are pressed to her head; grey sky. Signed and dated, "W. Q. Orchardson, '90." Canvas, 36 by 30 in.
Diploma work.

LENT BY — PAINTER.

90. **Portrait of LORD KELVIN, O.M., F.R.S.**

THE ROYAL SOCIETY. — **Sir W. Q. Orchardson, R.A.**

The distinguished scientist; b. 1824; d. 1907.
Half figure, seated in front; full face, looking at the spectator; his l. hand holds a book; dark coat and waistcoat. Signed and dated, "W. Q. O., '98." Canvas, 39 by 35 in.

In this Gallery is a bronze bust of SIR W. Q. ORCHARDSON, R.A., *by the late* E. ONSLOW FORD, R.A., *kindly lent by* MRS. JOSEPH.

GALLERY No. IV.

OIL PAINTINGS—Nos. 91-110

LENT BY — PAINTER.

91 THE WIDOW.

EDWIN TATE, ESQ. — **Sir W. Q. Orchardson, R.A.**

Full length figure of a lady in black, seated to r., alone at a tea-table, with hands clasped on her lap. Unfinished. Canvas, 25 by 34 in.

92 GEORGE WISHART'S LAST COMMUNION.

J. C. BUIST, ESQ. — **Sir W. Q. Orchardson, R.A.**

George Wishart was condemned by Cardinal Beaton to be burned at St. Andrews. On his way to the stake, passing the apartments of the Captain of the Castle, he was requested to breakfast with his family and a few friends. Having desired them to sit down he discoursed to them concerning the Lord's Supper. After his having blessed the Bread and Wine he dispensed the Sacrament. This was the first time the Sacrament was administered in Scotland in the Protestant form.

A composition of thirteen figures; in the centre is George Wishart in the act of blessing the Bread and Wine. Canvas, 39 by 49 in.

Exhibited in 1853 at the Royal Scottish Academy when the artist was eighteen.

93 THE LAST DANCE.

KENNETH M. CLARK, ESQ. — **Sir W. Q. Orchardson, R.A.**

Interior of a ballroom; on the l. is the piano, on which a musician is playing, seated with his back to the spectator; near him are indicated the head and shoulders of another figure asleep; in the centre are a lady, in a green dress, and a gentleman dancing; further to the r. are a gentleman sitting alone, and another lady and gentleman leaving the room. Unfinished. Canvas, 37¼ by 52 in.

LENT BY — PAINTER.

94 Portrait of COLONEL SIR FRANCIS YOUNGHUSBAND.

LADY YOUNGHUSBAND. — **Sir W. Q. Orchardson, R.A.**

Bust to r.; three-quarter profile to r.; black coat; dark background. Signed and dated, "W. Q. O., 1906." Canvas, 27 by 23 in.

95 THE BORGIA.

JAMES MURRAY, ESQ. — **Sir W. Q. Orchardson, R.A.**

Borgia is seated at the head of a dinner-table, on which dessert is spread, beneath some tall pines near a palace; he leans back and watches one of the guests, who has fallen forwards on the table with both arms outstretched; four empty chairs mark the places of the other guests. Signed and dated, "W. Q. O., 1902." Canvas, 60 by 48 in.

96 Portrait of T. J. WEINBERG, ESQ.

T. J. WEINBERG, ESQ. — **Sir W. Q. Orchardson, R.A.**

Bust slightly turned to l.; nearly full face; dark coat. Signed and dated, "W. Q. O., 1907." Canvas, 26½ by 21½ in.

97 THE PROTECTOR.

JOHN GLAS SANDEMAN, ESQ. — **Sir W. Q. Orchardson, R.A.**

Full length of a girl, in a white dress, leading a bloodhound in a garden at the edge of a wood. Signed and dated, "W. Q. Orchardson, '73." Canvas, 32 by 46 in.

98 THE WIDOW.

THE LORD BLYTH OF BLYTHWOOD. — **Sir W. Q. Orchardson, R.A.**

A lady in a black dress seated to l. alone at a tea-table, near a window. Canvas, 31 by 44 in.

LENT BY — PAINTER.

99 "DOROTHY."

J. P. Heseltine, Esq. — Sir W. Q. Orchardson, R.A.

Three-quarter figure of a little girl, with fair hair, in a blue dress trimmed with white lace, seated in a chair near a work-table, and holding a doll on her lap; brown background. Signed, "W. Q. Orchardson." Canvas, 42 by 32 in.

100 ON THE GRAND CANAL, VENICE.

Thomas G. Bishop, Esq. — Sir W. Q. Orchardson, R.A.

View, looking across the Canal towards buildings on the farther side; on the Canal are several gondolas; in one of them, in the foreground, are a woman and child. Signed and dated, "W. Q. Orchardson, 1871." Canvas, 31 by 44¼ in.

101 Portrait of MISS MOXON, afterwards LADY ORCHARDSON.

Mrs. Moxon. — Sir W. Q. Orchardson, R.A.

Full-length, standing to l. in a landscape; red dress, white tulle scarf and cuffs; in her r. hand she holds a fan. Signed and dated, "W. Q. Orchardson, 1872." Canvas, 75 by 47 in.

102 ON THE LAGUNE.

Kenneth M. Clark, Esq. — Sir W. Q. Orchardson, R.A.

View, looking over a wide expanse of water; in the foreground is a gondola, in which, in addition to the gondolier, are a man and woman; moonlit sky. Signed, "W. Q. Orchardson." Canvas, 18¼ by 35 in. Exhibited 1875.

103 Portrait of JOHN HUTCHISON, ESQ., R.S.A.

The Royal Scottish Academy. — Sir W. Q. Orchardson, R.A.

Sculptor; b. 1832; d. 1910.
Three-quarter figure, standing to l.; head turned and looking at the spectator; grey clothes; light brown background. Canvas, 55¼ by 40 in.

LENT BY — PAINTER.

104 ESCAPED!

KENNETH M. CLARK, ESQ. — **Sir W. Q. Orchardson, R.A.**

Two bloodhounds have reached the bank of a stream at the edge of a wood: one is looking at a man's cap which is floating in the water, and the other has raised his head and is baying; three men are seen running up from the depths of the wood. Signed and dated, "W. Q. Orchardson, '74." Canvas, 39 by 49 in.

105 ABERFELDY, N.B.

ARTHUR TOOTH, ESQ. — **David Farquharson, A.R.A.**

View, looking over a wide stretch of wooded country, through which flows the winding river; the town is seen in the middle distance, and hills beyond; on the l. two timber waggons are being driven along a track leading down to the river bank; blue sky, with clouds. Signed and dated, "David Farquharson, '91-2." Canvas, 48 by 72 in.

106 THE STORM AT HAYTIME.

DR. E. S. LANGWORTHY. — **Robert W. Macbeth, R.A.**

On the l. are several figures stacking hay, which they are unloading from a waggon; another waggon, empty, around which are other working people refreshing themselves, is near the centre, and a third waggon is being loaded in the distance; a heavy storm is coming up from the r. Signed and dated, "R. M., 1901." Canvas, 52 by 74 in.

107 THE ROAD ROUND LOCH ACHRAY.

H. W. H. DUNSMURE, ESQ. — **David Farquharson, A.R.A.**

A shepherd is driving his flock along the road which skirts the lake, towards the spectator; trees on the l., and low hills on the farther side of the water; cloudy sky. Signed and dated, "David Farquharson, '90" Canvas, 19½ by 30 in.

108 A FLOWER SELLER.

J. MACWHIRTER, ESQ., R.A. — **Robert W. Macbeth, R.A.**

Small full-length figure of a girl, seated beside her stall, beneath the arcade of a market place. Signed, "R. M." Canvas, 10 by 14 in.

LENT BY — PAINTER.

109 A SARDINE FISHERY.

MESSRS. DOWDESWELL. — Robert W. Macbeth, R.A.

A harbour in South Brittany; fishing-boats are putting out to sea; on the r., at the end of the quay, is a group of women mending nets, and a man with his arm in a sling; blue sky, with clouds. Signed and dated, "R. M., '79." Canvas, 44 by 84 in.

110 THE BOWER WINDOW.

DAVID MURRAY, ESQ., R.A. — Robert W. Macbeth, R.A.

A young girl in black and red dress, with white lace collar and cuffs, is feeding pigeons, which are coming in at the window on the r.; a dog lies on a chair beside her. Signed and dated, "R. M., '75." Canvas, 35 by 28 in.

GALLERY No. V.

OIL PAINTINGS—Nos. 111-125.

LENT BY — PAINTER.

111 **SILVIA AND DIANA.**

J. P. Heseltine, Esq. — **Robert W. Macbeth, R.A.**

Full-length figures of two little girls in white frocks trimmed with blue ribbon, and wearing blue sashes, coming in at a door; one holds a book and a slate, and the other a coloured ball. Signed and dated, "R. M., 1880." Canvas, 61¼ by 45 in.

112 **SODDEN FEN.**

Mrs. Sorby. — **Robert W. Macbeth, R.A.**

View, looking over the fen, which stretches away to the l.; in the centre is a shed at the foot of some trees; and on the l. are a man sharpening a scythe and two women gathering marsh hay; in the distance is seen another man towing a barge, and two women a little way ahead of him; on the r. is a dyke crossed by a plank bridge; sunset sky. Signed and dated, "R. M., 1900." Canvas, 22¼ by 30¼ in.

113 **THE LASS THAT A SAILOR LOVES.**

Royal Academy. — **Robert W. Macbeth, R.A.**

Full-length of a fisher-girl standing leaning against a stone pier on a quay; close to her are two other girls sitting and mending nets, and behind them is the village, with numerous figures; on the l. is seen an expanse of sea, and several fishing boats. Signed, "R. M." Canvas, 26¼ by 35½ in.

Diploma work. Exhibited 1904.

LENT BY PAINTER.

114 A LINCOLNSHIRE GANG.

EDWARD ALLDAY, ESQ. **Robert W. Macbeth, R.A.**

Exhibited in 1876 with the following quotation:—

"Eight appears to be the ordinary age at which children join the agricultural gangs in the Fens; in some instances they have been known to do so even at four. It is a common practice with parents to stipulate that if the elder children are hired to the gangmaster he must take the younger ones too. The distances they have to walk, or rather run, before the labours of the day begin, are astounding; sometimes eight miles a day. They leave at five in the morning, under the care of the gangmaster, and return at five at night. They work eight or nine hours; and during the last hour they are at work 'they will ask,' said an old gangmaster, 'forty times, what o'clock it is.'"

A farmyard, with many labouring people on their way to work; in the centre are a group of women and children, and on the r. is a man holding two dogs in a leash. Signed and dated, "R. W. Macbeth, 1876." Canvas, 41¼ by 105¼ in.

115 FULL MOON AND SPRING TIDE.

MRS. COUTTS MICHIE. **David Farquharson, A.R.A.**

View of Sennen Cove, Cornwall. To the l. a road leads towards the village, with high cliffs beyond; in the centre is depicted the rush of the tide past the headland, and the full moon is reflected on the sea. Signed and dated, "David Farquharson, 1904." Canvas, 65¼ by 95 in.

116 POTATO HARVEST IN THE FENS.

EDWARD ALLDAY, ESQ. **Robert W. Macbeth, R.A.**

A group of women and children at work gathering potatoes and putting them into a cart; on the l. are three men, one of them ploughing; windy and rainy sky. Signed and dated, "R. M., 1877." Canvas, 39 by 111 in.

117 PHYLLIS ON THE NEW MOWN HAY.

WILLIAM FARREN, ESQ. **Robert W. Macbeth, R.A.**

A girl and two young men lying on the top of a waggon loaded with hay; the waggon has just been driven across a ford; other figures seen crossing a bridge on the r.; behind them in the distance is a church; and on the l., across the stream, is an inn, before which an old man and a child are seated; sunset sky. Signed and dated, "R. M., 1874–1883." Canvas, 41¼ by 60 in.

LENT BY — PAINTER.

118 **DARTMOOR.**

E. M. Underdown, Esq., K.C. — **David Farquharson, A.R.A.**

View, looking across a stream over a wide stretch of undulating moorland, partly in sunshine and partly in shadow, towards high hills in the distance; cloudy sky. Signed and dated, "David Farquharson, 1904." Canvas, 48 by 60 in.

119 **A FEN LODE.**

Mrs. Henry Harker. — **Robert W. Macbeth, R.A.**

Two girls, one of whom has her arm round the waist of the other, are driving a flock of geese along the bank of a stream towards a hamlet; blue sky, with clouds. Signed and dated, "R. M., 1886." Canvas, 41¼ by 66 in.

120 **WINNOWING MUSTARD SEED.**

Mrs. C. E. Lees. — **Robert W. Macbeth, R.A.**

The interior of a barn; with two women winnowing; on the l. are some dogs. Signed and dated, "R. M., 1878." Canvas, 24 by 41¼ in.

121 **THE COMING STORM.**

Mrs. Coutts Michie. — **Robert W. Macbeth, R.A.**

A boat, in which are several girls and children, is being towed by a woman on a river, which flows along the foreground and away to the r.; other figures on the bank near a windmill; very stormy sky. Signed and dated, "R. M., 1894." Canvas, 56 by 95¼ in.

122 **THE MILLER'S DAUGHTER.**

Mrs. Coutts Michie. — **Robert W. Macbeth, R.A.**

A girl seated and fishing in the mill stream; beside her lies a dog; the mill is seen in the middle distance, and buildings on the r. Signed and dated, "R. M., 1889." Canvas, 54¼ by 66 in.

LENT BY

123 WINTER. PAINTER.

Mrs. Coutts Michie. **David Farquharson, A.R.A.**

View, looking across a lake to some high mountains covered with snow, on which the sun is shining; in the foreground to the l. are some swans. Signed and dated, "David Farquharson, 1903." Canvas, 59 by 94¼ in.

124 A SACRIFICE.

Sharpley Bainbridge, Esq. **Robert W. Macbeth, R.A.**

The interior of a hairdresser's shop: the principal figure is a girl parting with her long tresses, one of which the hairdresser has just cut, and is handing to a boy; on the l. are two men seated at a table making a wig, and on the r., through an open door, is seen another man making a purchase at the counter. Signed and dated, "R. M., 1883." Canvas, 31 by 49 in.

125 THE FERRY.

J. P. Heseltine, Esq. **Robert W. Macbeth, R.A.**

A chain ferry-boat is being drawn across a river; on it are several women and children, a man in charge of a horse, some wandering musicians, some sheep, and two dogs; open country in the centre, and buildings on r. and l.; blue sky, with clouds. Signed and dated, "R. M., 1881." Canvas, 47¼ by 83¼ in.

WATER COLOUR ROOM.

DRAWINGS AND BRONZES—Nos. 126-194.

LENT BY — PAINTER.

126 LION, LIONESS, AND CUBS. Chalk on white paper. Signed, "John M. Swan." 18 by 12½ in.

A. C. IONIDES, ESQ. — **John M. Swan, R.A.**

127 LEOPARD AND TORTOISE. Group—bronze.

MRS. SWAN. — **John M. Swan, R.A.**

128 STUDY OF TIGER WATCHING. Chalk on brown paper. Signed, "John M. Swan." 9 by 14 in.

THE CORPORATION OF ABERDEEN. — **John M. Swan, R.A.**

129 GROUP OF LEOPARDS. Chalk on light brown paper. 10½ by 17 in.

MRS. SWAN. — **John M. Swan, R.A.**

130 A TIGER. Chalk on brown paper. Signed, "John M. Swan." 7 by 13½ in.

J. C. J. DRUCKER, ESQ. — **John M. Swan, R.A.**

131 A POLAR BEAR. Chalk on brown paper. Signed and dated, "John M. Swan, 1903." 9 by 12½ in.

J. C. J. DRUCKER, ESQ. — **John M. Swan, R.A.**

132 THREE STUDIES OF BEARS. Chalk on brown paper. (1) Signed, "J. M. S." (2) Signed and dated, "J. M. S. 5 Jan. '85." (3) Signed, "J. M. S." and inscribed "SAMSON." Each 4 by 7 in.

J. C. J. DRUCKER, ESQ. — **John M. Swan, R.A.**

133 LEOPARDS SLEEPING. Chalk on light brown paper. Signed, "John M. Swan." 9½ by 15 in.

MRS. SWAN. — **John M. Swan, R.A.**

LENT BY — PAINTER.

134 A Tiger. Chalk on grey paper. Signed, "John M. Swan." 6½ by 11½ in.
J. C. J. Drucker, Esq. — **John M. Swan, R.A.**

135 Tiger at Rest. Chalk on brown paper. 10½ by 14½ in.
Mrs. Swan. — **John M. Swan, R.A.**

136 Running Leopard. Statuette—bronze.
The Lady Shand. — **John M. Swan, R.A.**

137 An African Lion. Chalk on blue paper. Signed, "John M. Swan." 8½ by 12 in.
The Corporation of Aberdeen. — **John M. Swan, R.A.**

138 Eve. Chalk on light brown paper. Signed, "John M. Swan." 19½ by 15 in.
A. C. Ionides, Esq. — **John M. Swan, R.A.**

139 Polar Bears. Group—bronze.
Sir Hubert von Herkomer, R.A., C.V.O. — **John M. Swan, R.A.**

140 Study of an Interior. Canvas, 23½ by 19½ in.
A. S. Cope, Esq., R.A. — **Sir W. Q. Orchardson, R.A.**

141 Study for "The First Cloud." Canvas, 21½ by 29½ in. The finished picture is in the National Gallery of British Art.
David Murray, Esq., R.A. — **Sir W. Q. Orchardson, R.A.**

142 Sketch Portrait of Sir Walter Gilbey, Bt. See No. 61. Head in profile to l. Canvas, 13½ by 11½ in.
A. S. Cope, Esq., R.A. — **Sir W. Q. Orchardson, R.A.**

143 Old Cottages at Stansted, Essex, 1878. Canvas, 19½ by 29½ in.
The Lord Blyth of Blythwood. — **Sir W. Q. Orchardson, R.A.**

144 Interior of St. Mark's, Venice. Canvas, 24½ by 29½ in.
David Murray, Esq., R.A. — **Sir W. Q. Orchardson, R.A.**

LENT BY — PAINTER.

145 PORTRAIT OF MISS DICK. Bust to r.; head turned, and looking at the spectator. Canvas, 10 by 8½ in. (oval).
MISS DICK. — **Sir W. Q. Orchardson, R.A.**

146 STUDY OF A KENT COTTAGE. Canvas, 22½ by 31½ in.
DAVID MURRAY, ESQ., R.A. — **Sir W. Q. Orchardson, R.A.**

147 PORTRAIT OF J. H. CRANSTOUN, ESQ. The first art master of Sir W. Q. Orchardson. Bust slightly turned to l.; nearly full face, looking at the spectator. Canvas, 13½ by 9½ in.
R. HAY ROBERTSON, ESQ. — **Sir W. Q. Orchardson, R.A.**

148 STUDY: INTERIOR, BUCKINGHAM PALACE. Canvas, 25 by 19½ in.
A. S. COPÉ, ESQ., R.A. — **Sir W. Q. Orchardson, R.A.**

149 LIONESS, SEATED. Statuette—bronze.
THE HON. WALTER J. JAMES. — **John M. Swan, R.A.**

150 JAGUAR AND SNAKE. Chalk on white paper. Signed and dated, "John M. Swan, 1901." 12 by 18 in.
MRS. SWAN. — **John M. Swan, R.A.**

151 FISHERMAN. Chalk on brown paper. 19 by 13 in.
THE CORPORATION OF MANCHESTER. — **John M. Swan, R.A.**

152 YOUNG HIMALAYAN TIGER. Statuette—bronze.
SIR ALEXANDER HENDERSON, BT. — **John M. Swan, R.A**

153 POLAR BEARS. Chalk on light coloured paper. 8 by 5½ in.
THE CORPORATION OF MANCHESTER. — **John M. Swan, R.A.**

154 LEOPARD CUBS: CEYLON. Chalk on light brown paper. Signed, "John M. Swan." 10½ by 7 in.
THE CORPORATION OF ABERDEEN. — **John M. Swan, R.A.**

155 YOUNG LION: GHUZERAT. Chalk on grey paper. Signed, "John M. Swan." 8½ by 6 in.
CAPTAIN J. AUDLEY HARVEY. — **John M. Swan, R.A.**

LENT BY — PAINTER.

156 TWO STUDIES OF BEARS. (1) Chalk on white paper. 5 by 8½ in. (2) Chalk on brown paper. Inscribed, "Zoo. II. 5, 87." 6 by 8½ in.

THE CORPORATION OF ABERDEEN. — John M. Swan, R.A.

157 A TIGER DRINKING. Signed, "John M. Swan." Pastel, 7½ by 11½ in.

MRS. COUTTS MICHIE. — John M. Swan, R.A.

158 TIGER SEATED. Chalk on brown paper. Signed, "John M. Swan." 11½ by 7 in.

MRS. SWAN. — John M. Swan, R.A.

159 STUDY OF A PUMA. Chalk on blue paper. 18 by 9½ in.

THE CORPORATION OF ABERDEEN. — John M. Swan, R.A.

160 THREE STUDIES OF LEOPARDS. Chalk on light brown paper. Signed, "J. M. Swan." 6 by 5, 5½ by 8½, 6 by 8½ in. respectively.

J. C. J. DRUCKER, ESQ. — John M. Swan, R.A.

161 LIONESS. Statuette—bronze.

MRS. COUTTS MICHIE. — John M. Swan, R.A.

162 STARTLED TIGER. Chalk on brown paper. 9 by 14 in.

MRS. SWAN. — John M. Swan, R.A.

163 A PUMA ON A BRANCH. Chalk on blue paper. Signed and dated, "John M. Swan, 1899." 10 by 10 in.

A. C. IONIDES, ESQ. — John M. Swan, R.A.

164 LION AND LIONESS ALARMED BY FIRE. Signed, "John M. Swan." Water colour, 11 by 18 in.

MRS SWAN. — John M. Swan, R.A.

165 ST. JOHN. Nude figure, standing with arms uplifted. Statuette—bronze.

MRS. SWAN. — John M. Swan, R.A.

166 THE BATHER. Nude figure of a girl seated, with her hands clasped behind her head. Chalk on brown paper. Signed, "John M. Swan." 15 by 10 in.

MRS. SWAN. — John M. Swan, R.A.

LENT BY — PAINTER.

167 A STUDY. Half-length of male nude figure, standing with uplifted arms. Chalk on brown paper. Inscribed, "To A. C. I. from J. M. S., MDCCCCI." 28½ by 14½ in.
A. C. IONIDES, ESQ. — **John M. Swan, R.A.**

168 STUDY OF UNDRAPED GIRL. Chalk on blue paper. 11 by 7 in.
THE CORPORATION OF ABERDEEN. — **John M. Swan, R.A.**

169 ORPHEUS. Full-length nude figure. Chalk on blue paper. Signed, "John M. Swan." 18½ by 9 in.
A. C. IONIDES, ESQ. — **John M. Swan, R.A.**

170 AFRICAN PANTHER. Statuette—bronze.
CAPTAIN J. AUDLEY HARVEY. — **John M. Swan, R.A.**

171 LEOPARD GNAWING FOOD. Chalk on blue paper. Signed, "John M. Swan." 8 by 14 in.
MRS. SWAN. — **John M. Swan, R.A.**

172 JAGUAR WALKING. Chalk on light brown paper. 10 by 15½ in.
THE CORPORATION OF MANCHESTER. — **John M. Swan, R.A.**

173 ORPHEUS. Group—silver. Nude figure of Orpheus standing on a rock, with bears at his feet, and climbing.
MRS. JOSEPH. — **John M. Swan, R.A.**

174 HEAD OF LION "DICK." Chalk on grey paper. 13 by 16 in.
MRS. SWAN. — **John M. Swan, R.A.**

175 STUDY OF ANIMALS. Chalk on blue paper. Signed, "J. M. Swan." 7 by 12½ in.
MRS. JOSEPH. — **John M. Swan, R.A.**

176 JAGUAR IN A SWAMP. Water colour, 14 by 21 in.
THE CORPORATION OF BRADFORD. — **John M. Swan, R.A.**

177 STUDY OF ANIMALS. Chalk on brown paper. Signed, "John M. Swan." 7½ by 12 in.
MRS. JOSEPH. — **John M. Swan, R.A.**

LENT BY — PAINTER.

178 ANGRY PANTHER. Chalk on light brown paper. 10½ by 14½ in.
MRS. SWAN. — **John M. Swan, R.A.**

179 ALADDIN. Statuette—bronze. Nude figure of a youth, seated, and holding a lamp in his l. hand.
A. C. IONIDES, ESQ. — **John M. Swan, R.A.**

180 LEOPARD ON TREE. Chalk on light brown paper. 10 by 15 in.
MRS. SWAN. — **John M. Swan, R.A.**

181 LION DRINKING. Chalk on blue paper. Signed, "John M. Swan." 7 by 12 in.
THE CORPORATION OF BRADFORD. — **John M. Swan, R.A.**

182 TIGER. Statuette—bronze.
THE EARL OF PLYMOUTH. — **John M. Swan, R.A.**

183 THE EXPULSION. Nude figures of Adam and Eve; behind them are two angels with flaming swords. Chalk on blue paper. 17 by 10 in.
THE CORPORATION OF MANCHESTER. — **John M. Swan, R.A.**

184 POLAR BEAR CLIMBING ICE HUMMOCK. Chalk on blue paper. 14 by 10½ in.
MRS. SWAN. — **John M. Swan, R.A.**

185 STUDY OF A NUDE GIRL, SEATED. Chalk on blue paper. Signed, "John M. Swan." 16 by 12 in.
THE CORPORATION OF BRADFORD. — **John M. Swan, R.A.**

186 LEOPARD ON BRANCH, EATING. Chalk on blue paper. 9 by 20 in.
MRS. SWAN. — **John M. Swan, R.A.**

187 BACCHUS. Group—bronze. Full-length nude figure of the god standing on a jar; he holds a bunch of grapes in one hand and a cup in the other; a panther is climbing up beside him.
SIR ALEXANDER HENDERSON, BT. — **John M. Swan, R.A.**

188 LEOPARDS. Chalk on blue paper. 6 by 11½ in.
CAPTAIN J. AUDLEY HARVEY. — **John M. Swan, R.A.**

	LENT BY		PAINTER.
189	LIONS. Chalk on blue paper. Signed, "John M. Swan." 7 by 12½ in.	MICHAEL TOMKINSON, ESQ.	**John M. Swan, R.A.**
190	POLAR BEARS CLIMBING ON TO AN ICEBERG. Group—silver and crystal.	CECIL SEBAG-MONTEFIORE, ESQ.	**John M. Swan, R.A.**
191	THE MERMAID. Statuette—silver.	MISS HIGGINS.	**John M. Swan, R.A.**
192	A LEOPARD DRINKING. Statuette—bronze.	MRS. COUTTS MICHIE.	**John M. Swan, R.A.**
193	POLAR BEARS. Group—silver on crystal.	EDMUND DAVIS, ESQ.	**John M. Swan, R.A.**
194	ORPHEUS. Group—bronze. Nude figure of Orpheus playing a lyre to two leopards, who are climbing the rock on which he stands.	MRS. COUTTS MICHIE.	**John M. Swan, R.A.**

BLACK AND WHITE ROOM.

WATER COLOURS AND ETCHINGS—Nos. 195-236.

LENT BY — PAINTER.

195 MENU OF WEDDING BREAKFAST, AUG. 9TH, 1887. Signed, "Robert W. Macbeth." Etching, 7 by 5 in.
J. P. HESELTINE, ESQ. — **Robert W. Macbeth, R.A.**

196 POTATO HARVEST IN THE FENS. After himself. See No. 116. Signed, "Robert W. Macbeth pinx. et sc." Etching, 3 by 4½ in.
J. P. HESELTINE, ESQ. — **Robert W. Macbeth, R.A.**

197 ANXIOUS. A girl seated and leaning back in an armchair, with her hands clasped. Signed, "Robert W. Macbeth." Etching, 8 by 6 in.
J. P. HESELTINE, ESQ. — **Robert W. Macbeth, R.A.**

198 THE SHEPHERDESS. A woman driving a small flock of sheep over undulating country. Etching, 6 by 9 in.
J. P. HESELTINE, ESQ. — **Robert W. Macbeth, R.A.**

199 A FLOOD IN THE FENS. After himself. Signed, "Robert W. Macbeth," and inscribed, "First sketch for 'A Flood in the Fens.'" Etching, 4½ by 8½ in.
J. P. HESELTINE, ESQ. — **Robert W. Macbeth, R.A.**

200 THE FERRY. After himself, with variations. See No. 125. Etching, 6 by 11 in.
J. P. HESELTINE, ESQ. — **Robert W. Macbeth, R.A.**

LENT BY — PAINTER.

201 INTERIOR, WITH FIGURES. A man seated in an armchair beside a table; a woman stands by him, with one arm resting on the back of his chair. Inscribed and dated, "Robert W. Macbeth to J. P. H., March 18th, '83." Etching, 4 by 5 in.

J. P. HESELTINE, ESQ. — **Robert W. Macbeth, R.A.**

202 GREENHITHE, JULY 1882. View, looking across the beach, on which several craft are drawn up, towards the town. Signed, "R. W. Macbeth." Etching, 7 by 11 in.

J. P. HESELTINE, ESQ. — **Robert W. Macbeth, R.A.**

203 LANDING SARDINES AT LOW TIDE. After himself. The principal figure is a woman wading ashore, with a basket in either hand; other fisherfolk in the water behind; fishing-boats to r. and l., and the open sea beyond. Signed, "Robert W. Macbeth, pinx. et sc." Etching, 7 by 11 in.

J. P. HESELTINE, ESQ. — **Robert W. Macbeth, R.A.**

204 MOTHER AND SLEEPING CHILD. Etching, 5½ by 4½ in.

J. P. HESELTINE, ESQ. — **Robert W. Macbeth, R.A.**

205 A SARDINE FISHERY. After himself. See No. 109. Etching, 7½ by 14 in.

J. P. HESELTINE, ESQ. — **Robert W. Macbeth, R.A.**

206 RIDING DOUBLE. A man and a girl riding on a horse along a country lane; blue sky, with clouds. Signed and dated, "R. M., 1905." Water colour, 10½ by 14 in.

J. MACWHIRTER, ESQ., R.A. — **Robert W. Macbeth, R.A.**

207 THE FERRY INN. The inn is on the r.; two men seated near it, drinking, are talking to two girls who are going down towards the ferry and river on the l.; numerous other figures. Inscribed, "To J. P. Heseltine, with R. W. Macbeth's compliments." Etching, 7 by 15 in.

J. P. HESELTINE, ESQ. — **Robert W. Macbeth, R.A.**

208 PHYLLIS ON THE NEW-MOWN HAY. After himself. See No. 117. Signed, "Robert W. Macbeth, pinx. et sc." Etching, 9 by 12½ in.

J. P. HESELTINE, ESQ. — **Robert W. Macbeth, R.A.**

LENT BY — PAINTER.

209 A Butterfly. A flower-girl seated on her stall. Signed and dated, "R. M., 1900." Water colour, 11½ by 9 in.

Sir William H. Tate, Bt. — **Robert W. Macbeth, R.A.**

210 The Blackberry Gatherers. Four figures gathering blackberries. Signed and dated, "R. M., '93." Water colour, 9 by 11 in.

Thomas Batterbury, Esq. — **Robert W. Macbeth, R.A.**

211 His Last Penny. A man and a woman, with a baby, standing on a ferryboat, waiting to cross the stream; he is feeling in his pockets, and looking at the contents. Signed, "R. M." Water colour, 7½ by 6½ in.

Sir Bruce M. Seton, Bt. — **Robert W. Macbeth, R.A.**

212 The Funeral in the Snow. A small party of mourners following a coffin over a plain covered with snow towards a church. Signed and dated, "R. M., Decr. 1874." Oil painting, 10 by 13½ in.

Thomas Batterbury, Esq. — **Robert W. Macbeth, R.A.**

213 Tantallon. View, looking along the beach towards the village and castle. Water colour, 16 by 23½ in.

A. S. Cope, Esq., R.A. — **David Farquharson, A.R.A.**

214 The Cider Orchard. A man beating down apples, which are being gathered by two women. Signed and dated, "R. M., 1901." Water colour, 8½ by 10½ in.

Sir William H. Tate, Bt. — **Robert W. Macbeth, R.A.**

215 A Lullaby. Interior of a room, with a woman rocking a child in its cradle. Signed, "R. M." Water colour, 5½ by 4½ in.

Sir Bruce M. Seton, Bt. — **Robert W. Macbeth, R.A.**

216 The Smuggler's Daughter. A girl sitting at the edge of a cliff, and looking over down to the sea; a rope has been fastened round one of the boulders. Signed and dated, "R. M., 1901." Water colour, 11 by 9½ in.

Henry Worrall, Esq. — **Robert W. Macbeth, R.A.**

LENT BY — PAINTER.

217 A Lincolnshire Gang. After himself. See No. 114. Signed, "Robert W. Macbeth, pinx. et sc." Etching, 5 by 12 in.

J. P. Heseltine, Esq. — **Robert W. Macbeth, R.A.**

218 Potato Harvest in the Fens. After himself. See No. 116. Etching, 4 by 11½ in.

J. P. Heseltine, Esq. — **Robert W. Macbeth, R.A.**

219 When fair Spring kisses dead Winter away. Full length figure of a young girl standing beneath a tree on the bank of a stream; with her r. hand she holds a basket of primroses. Signed and dated, "R. M., 1902." Water colour, 18½ by 14½ in.

Sir James L. Walker. — **Robert W. Macbeth, R.A.**

220 Samphire Gatherers. Two fisher-girls gathering samphire near the sea. Etching, 4½ by 8 in.

J. P. Heseltine, Esq. — **Robert W. Macbeth, R.A.**

221 Polly Barnard, June 1878. Full length figure of a little girl standing, and leaning against an armchair. Signed, "Robert W. Macbeth." Etching, 6½ by 5 in.

J. P. Heseltine, Esq. — **Robert W. Macbeth, R.A.**

222 Coming from St. Ives Market. After himself. Various figures returning from market; in the background are sheep running to either side of the road to avoid a horse and cart. Etching, 7 by 12½ in.

J. P. Heseltine, Esq. — **Robert W. Macbeth, R.A.**

223 "Any Fish To-day?" A girl with fish to sell is knocking at the door of a cottage, and another girl who is ironing looks out of the window. Signed, "R. M." Water colour, 6½ by 9 in.

The Lady Inchiquin. — **Robert W. Macbeth, R.A.**

224 Strolling Players. Two wandering musicians, a blind man and a woman, are coming along a road leading to a ferry; on the ferryboat two girls and a fisherman have already taken their places. Signed and dated, "R. M., 1901." Water colour, 15 by 24 in.

Edmund Pullar, Esq. — **Robert W. Macbeth, R.A.**

LENT BY — PAINTER.

225 THE LASS THAT A SAILOR LOVES. Small water colour of the same subject as No. 113, the Painter's diploma picture. Signed and dated, "R. M., 1901." Water colour, 7½ by 9½.

H. TATHAM-WARTER, ESQ. — **Robert W. Macbeth, R.A.**

226 THE BREAKFAST TABLE. A lady seated alone at a table, and reading a newspaper. Etching, 5½ by 9 in.

J. P. HESELTINE, ESQ. — **Robert W. Macbeth, R.A.**

227 A LULLABY. After himself. See No. 215. Etching, 5½ by 4½ in.

J. P. HESELTINE, ESQ. — **Robert W. Macbeth, R.A.**

228 TWO GIRLS. Full length figures, standing beneath a tree; behind them, on the r., is a man seated with his back to the spectator, and smoking. Etching, 8 by 11 in.

J. P. HESELTINE, ESQ. — **Robert W. Macbeth, R.A.**

229 DESIGN FOR NEW YEAR CARD. Two children on a swing. Signed, "Robert W. Macbeth." Etching, 8 by 5 in.

J. P. HESELTINE, ESQ. — **Robert W. Macbeth, R.A.**

230 THE NIGHTINGALE. After himself. Half figure of a girl leaning against the wall of a house, and listening to the nightingale. Etching, 11 by 9 in.

J. P. HESELTINE, ESQ. — **Robert W. Macbeth, R.A.**

231 NEAR MELROSE. View, looking across a pond on which are many water-lilies, and with trees on either side, towards flat country beyond; buildings in the middle distance. Signed and dated, "D. Farquharson, A.R.S.A., '83." Water colour, 19½ by 28 in.

THOMAS G. BISHOP, ESQ. — **David Farquharson, A.R.A.**

232 FLORA: A GIRL WITH TWO DOGS. After himself. Etching, 10½ by 8 in.

J. P. HESELTINE, ESQ. — **Robert W. Macbeth, R.A.**

233 A GIRL WITH A FAWN. Design for new year card, 1896. Signed, "Robert W. Macbeth." Etching, 8 by 5 in.

J. P. HESELTINE, ESQ. — **Robert W. Macbeth, R.A.**

LENT BY — PAINTER.

234 A Leopard Running. Statuette—bronze.
Mrs. Coutts Michie. — **John M. Swan, R.A.**

235 Study of a Head. Bronze.
Mrs. Swan. — **John M. Swan, R.A.**

236 A Tigress. Statuette—bronze.
Captain J. Audley Harvey. — **John M. Swan, R.A.**

(In the Vestibule)

237 The Late Rt. Hon. Cecil J. Rhodes. Bust. For the Rhodes Memorial, Cape Town.
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